

THE WARBLER

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Dear Student, Artist, Thinker,

Honestly, before I began curating this issue of *The Warbler* on **monuments**, I didn't know the exact definition, since it is a rather broad term. I've found the word defined three ways: the first is "a statue, building, or other structure erected to commemorate a famous or notable person or event;" the second is "an outstanding, enduring, and memorable example of something;" and the third is "a building, structure, or site that is of historical importance or interest." This issue pertains to the third definition of the term. Monuments include some of the world's most memorable sites. They represent the culmination not only of civilization, but of the Earth's natural beauty itself. If we create a monument to something, that "something" is near and dear to those who create it. If humans place the term "monument" upon something that exists in nature, that "something" may be seen as a pinnacle of earthly existence!

Some monuments are architectural wonders, buildings that seem almost perfectly created, requiring such care and creativity, blood and sweat. Some monuments are themselves part of massive cities — ancient ones, whose creation is hard to fathom without the aid of contemporary technologies. Of course, this raises the question as to whether there are ancient technologies we are yet to discover ... Monuments hold histories, or someone's *version* of history, and seem to carry residual energy in a way that is difficult to describe.

Something I find interesting is the fact that there are no real, universal criteria for something to be named a monument. What is it about a place, or a structure that makes it so magnificent? That's something I often catch myself pondering. What is beauty? I like to think that it's something that reminds us of how beautiful life itself is. It's something that reminds us of the innate value of human experience. Obviously, beauty is in the eyes of the beholder. We can choose to see things in a certain perspective, and this is what we do when we look at something such as a monument. With that, I hope you enjoy this week's edition of *The Warbler*, and I challenge you to think about your own definition of beauty as you explore the pages ahead.

Taylor and the APAEP Team

"What you leave behind is not what is engraved in stone monuments, but what is woven into the lives of others."

PERICLES // Greek statesman

WORDS INSIDE

FOUND INSIDE "BEHIND THE MOVIE ..."

plunder | steal goods from a place or person, typically using force and in a time of war or civil disorder

stash | to store something safely and secretly in a specified place

disparaging | expressing the opinion that something is of little worth; derogatory

FOUND INSIDE "WHY IS THE WASHINGTON MONUMENT ..."

commemorative | acting as a memorial or mark of an event or person

obelisk | a tall, four-sided, narrow tapering monument which ends in a pyramid-like shape or pyramidion at the top

quarry | a place, typically a large, deep pit, from which stone or other materials are or have been extracted

...



ARCHAEOLOGY

Nearly 500 Mesoamerican Monuments Revealed by Laser Mapping — Many for the First Time

BY RACHEL FRITTS | *Science.org* | October 25, 2021

Scientists have uncovered nearly 500 Mesoamerican monuments in southern Mexico using an airborne laser mapping technology called lidar. Dating as far back as 3000 years ago, the structures — still buried beneath vegetation — include huge artificial plateaus that may have been used for ceremonial gatherings and other religious events.

“The sheer number of sites they found is staggering,” says Thomas Garrison, an archeologist at the University of Texas, Austin, who was not involved in the work. “The study is going to be the inspiration for hopefully decades of research at these different settlements.”

The team’s effort stemmed from its smaller scale lidar survey and excavation of the oldest and largest Maya structure ever found, reported in *Nature* last year. The ancient Maya civilization occupied southern Mexico and parts of Central America and is renowned for its striking pyramids, written language, and calendar system. That site, dubbed Aguada Fénix, was dated to 1000 to 800 B.C.E., and contained an artificial plateau 1400 meters long and up to 15 meters high. This plateau had 10 smaller platforms flanking either side for a total of 20 — the basis for many Mesoamerican cultures’ number system.

The number 20 is also important in the Mesoamerican cosmology and calendar, and the same pattern of a large plateau flanked by smaller platforms appears at other sites in the immediate region, suggesting a wider cultural pattern. The team wanted to see how common the arrangement was across an even wider area. But lidar studies can be pricey.

So, the researchers utilized publicly available lidar data already collected by the Mexican government to survey roughly 84,500 square kilometers. Such data typically aren’t used for archeology because of the low resolution — lidar produces images at a 5-meter scale rather than the 1-meter or even 50-centimeter scale typical in archeological surveys. However, the researchers were able to compare the government data with higher resolution maps at certain sites, and also visited some of the revealed structures by foot.

The analysis resulted in the discovery of 478 formal complexes — many new to science — the team reports today in *Nature Human Behaviour*. Several of these monuments had the same layout as Aguada Fénix, including an even more ancient Olmec site in San Lorenzo. Researchers continue to argue over whether the Olmec, which

predate the Maya, are more of a mother or sister culture to them. The researchers estimate these Olmec and Maya complexes were built between 1100 and 400 B.C.E., and would have been used for ceremonial gatherings.

This surprising discovery suggests San Lorenzo was the inspiration for the late Maya sites, including Aguada Fénix, says Takeshi Inomata, an archeologist at the University of Arizona who led the study. He adds that the find could push the origin of the base-20 Mesoamerican calendar system hundreds of years earlier than written evidence of calendars appears. “This find forces us to rethink what’s happening during this period,” Inomata says.

The team also found four additional layout types, representing either different cultural influences or different points in time. “It’s amazing to have missed so many of these complexes,” Garrison says. Some of them, he says, are “so massive that they’re hiding in plain sight.”

These new regionwide data raise some tantalizing questions. The standardized ceremonial center layouts indicate this kind of architecture was formalized earlier than researchers thought. Inomata notes that there is scant evidence for permanent residences prior to about 500 B.C.E. and suggests the cultures in the area were still somewhat mobile when they built these massive monuments.

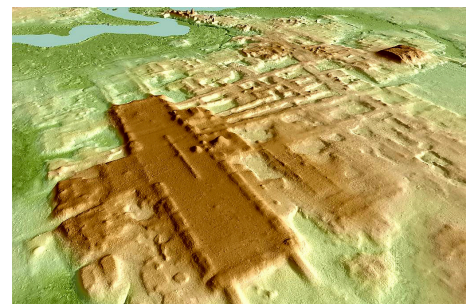
The lack of evidence for permanent residences — and early appearance of grand monuments — challenges the idea that monuments, kings, and agriculture all appeared in lockstep, Inomata says.

But some caution is needed in interpreting the lidar results, says Timothy Murtha, a landscape archeologist at the University of Florida. San Lorenzo itself may be an old site, but it went through several eras of development. He says more radiocarbon dating of the ceremonial structure will be needed to determine whether the platform itself really predates Aguada Fénix or was a later addition.

Still, the study is “remarkable and innovative,” Murtha says. “It’s a foundational approach that will set off a whole bunch of work.” ●

“Monuments and archaeological pieces serve as testimonies of man’s greatness and establish a dialogue between civilizations showing the extent to which human beings are linked.”

VICENTE FOX // former President of Mexico



Researchers used the imaging technology lidar to reveal 478 Mesoamerican monuments in southern Mexico, including this Maya complex called Aguada Fénix.

Image by Alfonso Sobouchot/Wikimedia Commons

HISTORY

Why is the Washington Monument Two Different Colors?

MALLHISTORY.ORG | Accessed December 8, 2021

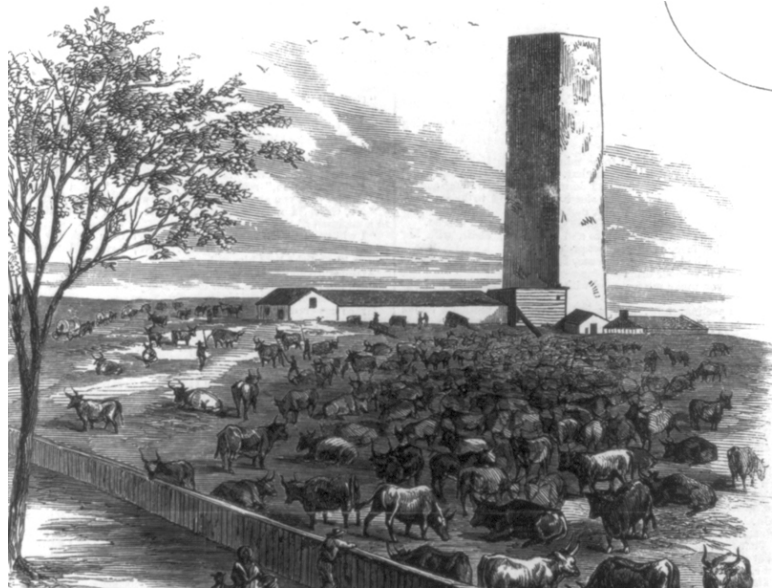
The Washington Monument was constructed in two phases after laying the cornerstone in 1848. The color line shows where construction halted in 1856, when private donations to fund the Monument dried up. Groups in charge of raising money argued over how the monument should represent George Washington and the nation. Building resumed only when Congress authorized public funds to complete the work in 1876. The color line on the Washington Monument is a visible reminder that even the most popular monuments and memorials on the Mall are often born in controversy.

The Washington Monument was the first monument built on the National Mall. The Washington National Monument Society was established in 1833 as a private company responsible for raising money to build the monument. The original design by Robert Mills featured an imposing obelisk sitting on an elaborate base decorated with patriotic symbols that looked like the Roman Pantheon. At a cost of \$1.2 million, Mills wanted the Monument to stand as the tallest in the world, worthy of the first president and ideals of the new nation. This design was modified leaving the obelisk that stands today.

In 1855, the Washington National Monument Society ran out of money 7 years after the cornerstone was laid. Congress then gave \$200,000 to the Society who encouraged any and all organizations to donate commemorative stones. When the Vatican donated a stone, the Know Nothings, a conservative anti-Catholic political party, objected and stole the block. They took control of the Monument Society and Congress took back its \$200,000. Construction stopped in 1856. Capped with a wooden roof, the partially finished obelisk sat unchanged for nearly 20 years.

Following the Civil War the Washington Monument Society resumed work, lobbying Congress to appropriate money to complete the Monument. In 1876, Congress, agreed that “at this the beginning of the second century of national existence, [we] do assume and direct the completion of the Washington Monument.” No longer dependent on private organizations and donations, construction resumed.

When construction resumed, new stones for the Monument came from new quarries. In 1876, white marble from a different Maryland quarry combined with granite from several quarries in New England to



create stones that completed the Monument. Once finished in 1885, the stones appeared to be the same color. Environmental elements aged the marbles differently, so now we see a distinct difference in stone colors on the Monument. These differences are a visible reminder that building a monument on public space is never without controversy.

While many Americans were pleased when construction on the Washington Monument finally resumed, others were not. Following the Civil War, monuments and memorials were built in Washington and many other cities across the US. Construction on the Washington Monument finished in 1885 during this memorial mania. The humor magazine *Puck* published this cartoon proclaiming, “No more of those hideous monuments!” poking fun of the Washington Monument’s design, depicting it as if it were an unattractive smokestack. The Monument finally opened to the public in 1888. ●

During the Civil War, the U.S. Army grazed cattle on the grounds of the unfinished Washington Monument, earning the structure the nickname “Beef Depot Monument.” In addition to being the seat of the federal government, Washington was on the front lines. The Mall served as a staging area for the quartermasters division which provided supplies to the troops, such as beef from the cattle.

Image from Library of Congress Prints and Photographs Division

“I recommend that the Statue of Liberty be supplemented by a Statue of Responsibility on the west coast.”

VIKTOR EMIL FRANKL // Austrian neurologist, psychiatrist, philosopher, author, and Holocaust survivor

MATHEMATICS

Sudoku

#175 PUZZLE NO. 6198727

	9				2	3		
6							5	2
5				8	6			
	3	4	1				2	
	8				3			
9				2				4
				9		6		
					7			
4				5				9

#176 PUZZLE NO. 268817

							5	3
5	8				2		6	
	2				1	7	4	
		8		3				
1	4		5			8		
		2	9					
		3		1	9	4	7	
			7					
		5	4					

©Sudoku.cool

SUDOKU HOW-TO GUIDE

1. Each block, row, and column must contain the numbers 1–9.
2. Sudoku is a game of logic and reasoning, so you should not need to guess.
3. Don't repeat numbers within each block, row, or column.
4. Use the process of elimination to figure out the correct placement of numbers in each box.
5. The answers appear on the last page of this newsletter.

BOX	BLOCK							
			3	9			1	
5		1					4	
9			7			5		
6	2	5	3				7	
			7					8
7			8			9		3
8	3		1			9		
	9		2		6			7
4				3		6	1	
		ROW						

What the example will look like solved 📌

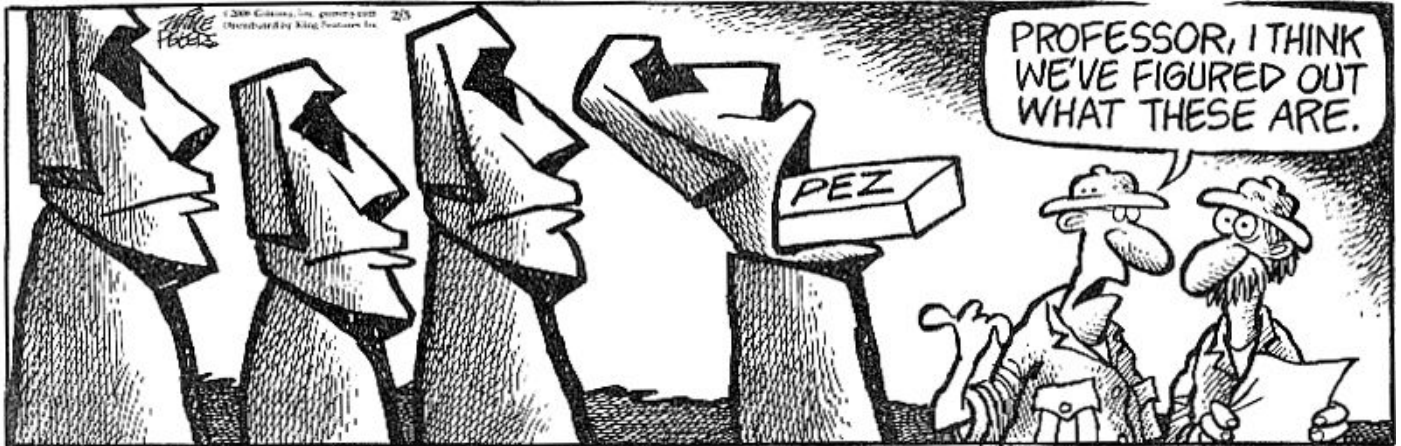
2	4	8	3	9	5	7	1	6
5	7	1	6	2	8	3	4	9
9	3	6	7	4	1	5	8	2
6	8	2	5	3	9	1	7	4
3	5	9	1	7	4	6	2	8
7	1	4	8	6	2	9	5	3
8	6	3	4	1	7	2	9	5
1	9	5	2	8	6	4	3	7
4	2	7	9	5	3	8	6	1



“Mountains are earth’s
undecaying monuments.”

VICENTE FOX // former President of Mexico

MOTHER GOOSE & GRIMM



Idiom

“Time puts everything in its place.”

Meaning Time is persistent; it passes, and everything goes back to its original state. Used to say problems will eventually go away.

Origin The phrase is relatively new and seems evolved from many different similar terms or maybe originated in a foreign language and later translated into English. It can be linked to various idiomatic sayings which have close meanings. It is associated with many notable people in history, including Benjamin Franklin, Cameron Crowe, and Samuel Smiles. However, the phrase has been altered over time, retaining its meaning, and it is believed to be in existence since the 17th century.

Source: theidioms.com

DID YOU KNOW?

The Pantheon is not reinforced but is also not crumbling. It presents no signs of weakening 1800 years after its rebuilding. This can be attributed to the **limestone and volcanic ash** in its materials.

The **biggest monument** ever is Mexico's Great Pyramid of Cholula, having nearly twice the volume of the Great Pyramid of Giza.

The Georgia Guidestones give instructions on **how to rebuild society** after an apocalyptic event in eight different languages.

The Taj Mahal was **disguised** as a bundle of bamboo during World War II to trick enemy bombers.

The Washington Monument stands at 555 feet tall, and it was the **tallest building in the world** at the time of its completion in 1884. The Great Pyramid of Giza stands at 449 feet tall today, though it was taller when it was first built about 4,000 years prior.

Americans had a hard time **fund-ing the pedestal** for the Statue of Liberty. Joseph Pulitzer started a crowdfunding campaign and gathered \$100,000 from more than 120,000 contributors, most of whom gave less than \$1.

Source: www.ranker.com/list/whoa-monument-facts/mallory-weiler | Edited for clarity and space

“The process I go through in the art and the architecture, I actually want it to be almost childlike. Sometimes I think it’s magical.”

MAYA LIN // American sculptor and architect

ART + CULTURE

Facing It

BY YUSEF KOMUNYAKAA

My black face fades,
 hiding inside the black granite.
 I said I wouldn't
 dammit: No tears.
 I'm stone. I'm flesh.
 My clouded reflection eyes me
 like a bird of prey, the profile of night
 slanted against morning. I turn
 this way—the stone lets me go.
 I turn that way—I'm inside
 the Vietnam Veterans Memorial
 again, depending on the light
 to make a difference.
 I go down the 58,022 names,
 half-expecting to find
 my own in letters like smoke.
 I touch the name Andrew Johnson;
 I see the booby trap's white flash.
 Names shimmer on a woman's blouse
 but when she walks away
 the names stay on the wall.
 Brushstrokes flash, a red bird's
 wings cutting across my stare.
 The sky. A plane in the sky.
 A white vet's image floats
 closer to me, then his pale eyes
 look through mine. I'm a window.
 He's lost his right arm
 inside the stone. In the black mirror
 a woman's trying to erase names:
 No, she's brushing a boy's hair.

Yusef Komunyakaa was born in 1947 in the small town of Bogalusa, Louisiana. From 1969 to 1970, he served the United States Army as a correspondent. Komunyakaa's experiences in the Vietnam war influenced much of his poetry (as seen above), as well as themes about race, the deep South, and jazz and blues. After completing his service, Komunyakaa earned a bachelor's degree at the University of Colorado and received both his M.A. in writing from Colorado State and his M.F.A. in creative writing from the University of California. In 1994, he was awarded the Pulitzer Prize for Poetry for his collection *Neon Vernacular: New & Selected Poems 1977-1989*.

WRITING PROMPT

Often in writing, authors can transform objects into symbols of their character's past or reflections of their current emotional state. In Komunyakaa's poem "Facing It," he literally reflects on his time and trauma in the Vietnam War using the memorial as a symbol of his grief. Using this technique demonstrated by Komunyakaa, select an object or place that reveals more about yourself or a character in a poem, short story, or creative non-fiction essay.

Word Search

F	A	C	E	T	R	R	E	W	N	T	W	A	I
M	M	P	L	I	O	A	A	N	G	N	H	I	I
E	M	L	I	G	R	A	N	I	T	E	A	A	R
M	A	A	D	L	R	G	E	M	R	N	T	I	M
O	E	N	I	R	I	M	G	H	H	S	M	R	M
R	I	E	I	R	M	R	D	R	R	I	R	L	M
I	I	M	I	O	S	N	I	O	A	I	W	M	P
A	H	P	I	D	H	T	I	O	A	M	I	R	A
L	A	W	E	A	I	M	M	H	M	A	E	A	C
M	O	I	I	R	M	T	E	L	M	I	G	M	A
R	R	N	R	I	M	G	O	I	M	I	M	M	N
G	C	D	I	R	E	A	N	G	A	R	A	P	M
P	I	O	A	E	R	I	A	H	S	I	W	O	W
R	E	W	R	I	R	M	M	T	H	N	M	R	R

WINDOW
ARM

GRANITE
FACE

SHIMMER
PLANE

HAIR
MIRROR

MEMORIAL
LIGHT

STEP PETS
PETS

T RN

BEANS BEANS BEANS
 BEANS BEANS BEANS
 BEANS BEANS BEANS
 BEANS BEANS BEANS
 BEANS BEANS BEANS
 BEANS BEANS BEANS

WORD PLAY A Rebus puzzle is a picture representation of a common word or phrase. How the letters/images appear within each box will give you clues to the answer! *Answers are on the last page!*

ART

National Cathedral to Replace Confederate-Themed Stained Glass with Art Dedicated to Racial Justice

BY NORA MCGREEVY | *Daily Correspondent* | September 24 2021

Newly commissioned works by artist Kerry James Marshall will replace two Confederate-themed stained-glass panels at Washington National Cathedral, the Washington, D.C. house of worship announced Thursday.

These additions will fill niches on the cathedral's southern wall that once held windows dedicated to Confederate generals Robert E. Lee and Stonewall Jackson. The United Daughters of the Confederacy (UDC) donated the stained-glass panels, which were installed in 1953, to the church.

Cathedral leaders first began discussing the windows' removal in 2015, after a white supremacist killed nine Black churchgoers in Charleston, South Carolina. These murders, as well as the 2017 Unite the Right rally that left one person dead, occasioned a national reckoning with the Confederate symbols that still decorate many American public spaces and institutions.

Both windows were deconsecrated and placed in storage in September 2017.

"The windows became barriers for people to feel fully welcome here," the cathedral's dean, Randolph Hollerith, tells the *New York Times*' Patrick Wehner.

"For nearly 70 years, these windows and their Confederate imagery told an incomplete story; they celebrated two generals, but they did nothing to address the reality and painful legacy of America's original sin of slavery and racism," says Hollerith in a statement. "We're excited to share a new and more complete story, to tell the truth about our past and to lift up who we aspire to be as a nation."

Though the Jackson window remains in storage, Lee's has since traveled to the Smithsonian's National Museum of African American History and Culture (NMAAHC), where it is on view in a major exhibition titled "Make Good the Promises: Reconstruction and Its Legacies."

The show traces the years immediately following the end of the American Civil War, when four million newly freed Black Americans struggled to "define themselves as equal citizens—to own land, to vote, to work for fair wages, build safe communities, educate themselves and to rebuild families torn apart by slavery," according to a museum statement.

"Reconstruction and Its Legacies" also analyzes how white supremacist groups have tried to obscure the atrocities of enslavement and the true history of the

Civil War. For more than 100 years, organizations such as the UDC have employed variations of the "Lost Cause" myth, a pseudohistorical ideology that suggests the Confederate States waged war to protect states' rights, not in defense of the institution of slavery.

"The movement launched over a century ago by the UDC to install Confederate monuments and memorials in public places was not an innocent act of heritage, pride or civic beautification," NMAAHC curator Paul Gardullo tells *Smithsonian* magazine.

Instead, he explains, "It was a concerted effort to mark and embed a false myth of slavery, the Civil War and Reconstruction across the national landscape in an attempt to help reinforce segregation, Jim Crow, and racial intimidation and terror of African Americans."

In the context of the exhibition, Gardullo says, the window can help "visitors understand ... how deep and wide the myth of the Confederate Lost Cause was spread, even into our national and most sacred institutions. It also illustrates the ways in which ugly histories of racism and violence can be easily masked or made to seem beautiful through art."

Born in Alabama in 1955, Marshall has earned international acclaim for his large-scale paintings and sculptures, which render joyful, mundane and spectacular scenes of African American life in compositions rich with references to the Western canon. As the artist tells the *Post*, he will accept only a symbolic fee of \$18.65 for his work on the windows, as he considers the assignment "a spiritual transaction, not a commercial transaction."

In a livestreamed announcement Thursday, Marshall said that designing an artwork for the cathedral is a "monumental task."

He asked, "How do you create something that draws people to it? That has the capacity to elevate their conception of ... what it means to be an American, and their conception of what it means to engage with the complex narratives of history that we all have some relationship to?"

Marshall concluded, "That's really what my job is going to be." ●



Poet Elizabeth Alexander, left, in conversation with artist Kerry James Marshall (right)

Image from Washington National Cathedral, accessed Smithsonianmag.com

● Edited for space

CULTURE

Behind the Movie

*Tales From The Real-Life ‘Monuments Men’*BY JOEL ROSE | *National Public Radio* | February 7, 2014

It's not often that a big-budget Hollywood film turns its attention to art historians and curators. But that's the subject of *The Monuments Men*. George Clooney stars in and directs the story, about a special group of soldiers tasked with protecting the masterpieces of European culture during the chaos of World War II and its aftermath. But as you might expect, the real story of the Monuments Men — and women — is messier and less glamorous than the Hollywood version.

George Stout, the real-life conservator and museum director who helped start the Monuments Men, is the basis for Clooney's character — who explains in the film why the team's mission is a critical one: “You can wipe out a generation of people. You can burn their homes to the ground, and somehow they'll still come back. But if you destroy their achievements, and their history, then it's like they never existed.”

That part of the story is true, as far as it goes. The Nazis stole artwork on a scale like no one before or since. They plundered museums and churches across Europe and seized works from Jewish collectors. In response, the U.S. created the Monuments, Fine Arts and Archives section of the military — better known as the Monuments Men.

Charles Parkhurst, its deputy chief, was featured in the documentary *The Rape of Europa*, released a year before he died in 2008.

“There was lots of German art hidden where they thought it would be safe during the fighting,” Parkhurst said in the documentary. “And it was our duty to search, and find, and save.”

They found stuff everywhere — hidden in caves, bank vaults, remote castles, even in salt mines.

Harry Ettlinger, now 88 and living in New Jersey, was born in Germany but fled with his parents when Hitler came to power. Drafted into the Army in 1944, he wound up in the Monuments Men in part because he could speak German. That's how Ettlinger found himself hundreds of feet below ground in a salt mine in southern Germany, sifting through 40,000 cases of artworks that the Nazis had stored there for safekeeping.

“It became part of my job to actually take the case, and ... have it brought to the surface,” he says.

The Nazis stashed art across Europe — even, as one vintage newsreel noted, in the famous castle at Neuschwanstein, where a great part of the stolen treasures was hoarded.

“It took us a year to empty that castle,” Parkhurst told the makers of *The Rape of Europa*. «Forty-nine train-car loads; that's a lot. All packed tightly.» Parkhurst said the Monuments Men did the best they could, and without much help.

“We were charged with much more than we could encompass,” he said. “We had no trucks, no jeeps. Nothing but our shoes. And no support of any kind from officialdom.”



To make the job even harder, Allied bombing had left Germany in shambles. Anne Olivier Bell, who served in the British counterpart to the Monuments Men, remembers that one major hurdle was “the telephones — they didn't work. It'd take half a day to get through to Hamburg.”

Bell, now 97 and living in the south of England, went on to make a name for herself as the editor of Virginia Woolf's diaries. But she still recalls her work in the British occupied zone after the war, when simply driving from one town to another was a major undertaking.

“Conditions were very bad in Germany at that period, and the cars were always breaking down, or a driver didn't come,” she says. “So a lot of my time was wasted — or not wasted, [but spent] doing all these trivial but necessary things. You could say it was boring sort of work. And it was necessary. But on the whole, rather dull.”

Allied forces had to figure out which artworks and objects should go back to museums and which belonged in private collections. Under the chaotic circumstances,

George Clooney (center) stars alongside Dimitri Leonidas, John Goodman, Matt Damon and Bob Balaban in the World War II drama *The Monuments Men*, inspired by the true tale of an Army unit charged with recovering art stolen by the Nazi regime.

Image by Claudette Barius/Columbia Pictures

the Monuments Men focused on returning the most famous and valuable works. But critics say that strategy accounted for just a fraction of what the Nazis and their collaborators had plundered.

“Let’s put it this way,” says historian Marc Masurovsky: “It leaves out 90 percent of what was stolen. I mean, that’s part of the story.”

Masurovsky, the founder of the Holocaust Art Restitution Project, says that after the war, mountains of stolen and misplaced property were piling up at Allied collecting points across Europe. And the Monuments Men simply lacked the resources to settle disputes about who owned what.

“They had a task, which was to clean up this mess,” he says. “But also the other task that really needs to be remembered is that they were there to rehabilitate. In other words, to help the Germans put themselves back together culturally. So they went out of their way to help reopen museums; they organized exhibits.”

To do that, the Monuments Men had to work quickly and rely on local experts. And in some cases, they made mistakes.

One high-profile case involved a huge collection of modern art — more than 1,000 pieces, including works by Picasso, Matisse and Chagal — worth more than 1 billion euros. It was discovered in 2012 in the Munich apartment of Cornelius Gurlitt, whose father, Hildebrand, was an art dealer who collaborated with the Nazis.

Gurlitt says his father acquired the artworks legally. And U.S. records show that a number of the works found recently in Munich were seized by Allied forces — but later returned to Hildebrand Gurlitt. Historian Masurovsky believes this was not the only time the Monuments Men let stolen objects slip through their fingers.

“There were a lot of things that basically were left by the wayside,” he says. “And in that sense, they did not do their job. It’s really not disparaging their work — I’m not saying that at all. I think they were not properly equipped.”

Admirers of the Monuments Men say those mistakes should not tarnish the rest of what they accomplished. Real-life Monuments Man Ettlinger says the effort to return major works of art to their rightful owners went a long way toward earning the trust of the German people.

“I’ve always said that what we did was very unusual, something that the average American ought to be very proud of — that instead of stealing things, we returned it, which is something that had never been done before.”

And Ettlinger is happy to see Hollywood taking notice. ●

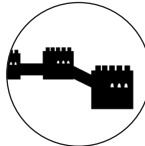
RANDOM-NEST

New Seven Wonders of the World

FROM HGTV.COM

Great Wall of China | CHINA

Built between the 5th century B.C. and the 16th century, the Great Wall of China is a stone-and-earth fortification created to protect the borders of the Chinese Empire from invading Mongols. The Great Wall is actually a succession of multiple walls spanning approximately 4,000 miles, making it the world’s longest manmade structure.



Christ the Redeemer Statue | RIO DE JANEIRO, BRAZIL

The Art Deco-style Christ the Redeemer statue has been looming over the Brazilians from upon Corcovado Mountain in an awe-inspiring state of eternal blessing since 1931. The 130-foot reinforced concrete-and-soapstone statue was designed by Heitor da Silva Costa and cost approximately \$250,000 to build - much of the money was raised through donations.



Machu Picchu | PERU

Machu Picchu, an Incan city of sparkling granite precariously perched between 2 towering Andean peaks, is thought by scholars to have been a sacred archaeological center for the nearby Incan capital of Cusco. Built at the peak of the Incan Empire in the mid-1400s, this mountain citadel was later abandoned by the Incas. The site remained unknown except to locals until 1911, when it was rediscovered by archaeologist Hiram Bingham.



Chichen Itza | YUCATAN PENINSULA, MEXICO

The genius and adaptability of Mayan culture can be seen in the splendid ruins of Chichen Itza. This powerful city, a trading center for cloth, slaves, honey and salt, flourished from approximately 800 to 1200, and acted as the political and economic hub of the Mayan civilization.



The Roman Colosseum | ROME

Rome’s, if not Italy’s, most enduring icon is undoubtedly its Colosseum. Built between A.D. 70 and 80 A.D., it was in use for some 500 years. The elliptical structure sat nearly 50,000 spectators, who gathered to watch the gladiatorial events as well as other public spectacles.



Taj Mahal | AGRA, INDIA

A mausoleum commissioned for the wife of Mughal Emperor Shah Jahan, the Taj Mahal was built between 1632 and 1648. The white marble structure actually represents a number of architectural styles, including Persian, Islamic, Turkish and Indian.



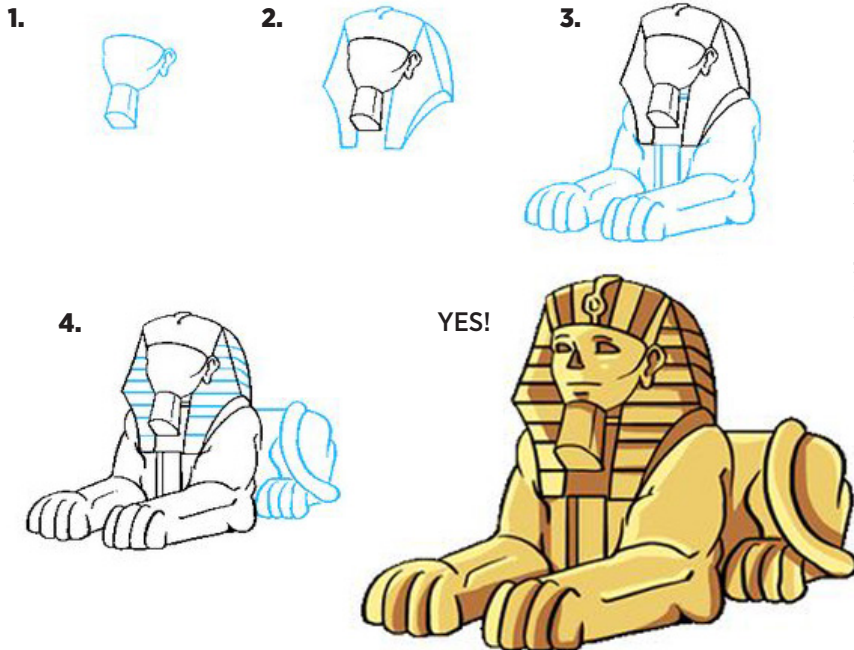
Petra | JORDAN

Declared a World Heritage Site in 1985, Petra was the capital of the Nabataean empire of King Aretas IV, and likely existed in its prime from 9 B.C. to A.D. 40. The members of this civilization proved to be early experts in manipulating water technology, constructing intricate tunnels and water chambers, which helped create a pseudo-oasis.



Edited for space

HOW TO DRAW THE SPHINX



EasyDrawingGuides.com | Edited for space

Words of Encouragement

In 1980, in the wake of the tragedy and loss of the Vietnam War, a contest was conceived to choose a design for a monument to memorialize those lost. At just 21 years old and without having completed her degree in architecture at the time, Maya Lin was doubtful that her design would be a serious competitor among the other 1,400 submissions to be reviewed. However, despite receiving a B in her class at Yale for the design, Lin's plan was chosen as the winner. Her design was a simple, black, elongated V sunk low into the earth with the names of the 58,000 soldiers lost etched into the granite in order of the soldiers' time of passing.

Despite some critiques of Lin's design, it stands as a powerful testament to the sacrifice of those in the war, inspiring many veterans and associated families, as seen in Yusef Komunyakaa's poem, "Facing It." While many monuments are displayed as tall, imposing figures and persons, Lin said of her decision regarding the sunken nature of the monument: "I imagined taking a knife and cutting into the earth, opening it up, an initial violence and pain that in time would heal."

Often we think of artists already established and knowledgeable in their field to be influential, but we forget their origin stories, or the stories of others doubtful about their art and their journey. Lin's story reminds us that great and powerful works of art can come from persons of any experience level and that conquering doubt in ourselves and our artwork can be met with great support. We hope you enjoy this edition of *The Warbler* and wish you all the best in your artistic and educational journey.

Julia



1061 Beard-Eaves Memorial Coliseum // Auburn University, AL 36849

"Monuments are for the living, not the dead."

FRANK WEDEKIND // German playwright

Answers

SUDOKU #175

1	9	8	5	4	2	3	6	7
6	4	7	9	3	1	8	5	2
5	2	3	7	8	6	4	9	1
7	3	4	1	6	9	5	2	8
2	8	5	4	7	3	9	1	6
9	1	6	8	2	5	7	3	4
3	7	1	2	9	4	6	8	5
8	5	9	6	1	7	2	4	3
4	6	2	3	5	8	1	7	9

SUDOKU #176

7	1	6	8	9	4	2	5	3
5	8	4	3	7	2	9	6	1
3	2	9	6	5	1	7	4	8
9	5	8	1	3	7	6	2	4
1	4	7	5	2	6	8	3	9
6	3	2	9	4	8	5	1	7
8	6	3	2	1	9	4	7	5
4	9	1	7	6	5	3	8	2
2	7	5	4	8	3	1	9	6



Rebus Puzzle Page 6

- One step forward, two steps back
- No U-turn
- Full of beans

Send ideas and comments to:

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UNTIL NEXT TIME !